

We Strive for the Good and the Beautiful

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Chancellor Burwash

John C. Eaton

Mrs. N. Burwash

Mrs. J. S. Burnside

Mrs. T. Eaton

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Mrs. Scott Raff

R. Y. Eaton

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F. Tracy, Ph.D.

Professor Reynar

Florence Withrow, B.A.

Mrs. Torrington

Mrs. Lillian Massey-Treble

E. R. Wood

*Obit

Faculty of Instruction

MRS. SCOTT RAFF, F.C.M., PRINCIPAL

The Art of Expression

CHARLOTTE ROSS, B.A.

GRAD. ONTARIO NORMAL COLL., DIPLOMÉE DE LA SORBONNE, PARIS

French Conversation, Composition and Literature :

English Literature

N. TOPLEY THOMAS

GRADUATE SCHOOL OF EXPRESSION, BOSTON

Theory of Expression, Dramatic Thinking

FLORENCE WITHROW, B.A.

Greek, Roman, Medieval, English, French and Italian History

Art Legends, Sacred and Mythological, Rhine

Legends and Teutonic Myths

Teacher to be appointed

English History, Rhetoric and Composition

FRÄULEIN NOTHNAGEL, HAMBURG, GERMANY

DIPLOMÉE STATE EXAMINATIONS FOR TEACHERS

German

MADAME GOUDIS

French

CONSTANCE WREYFORD, F.C.M.

Hemenway Gymnasium, Harvard University

Physical Education

ANNIE ROSS, M.D., C.M.

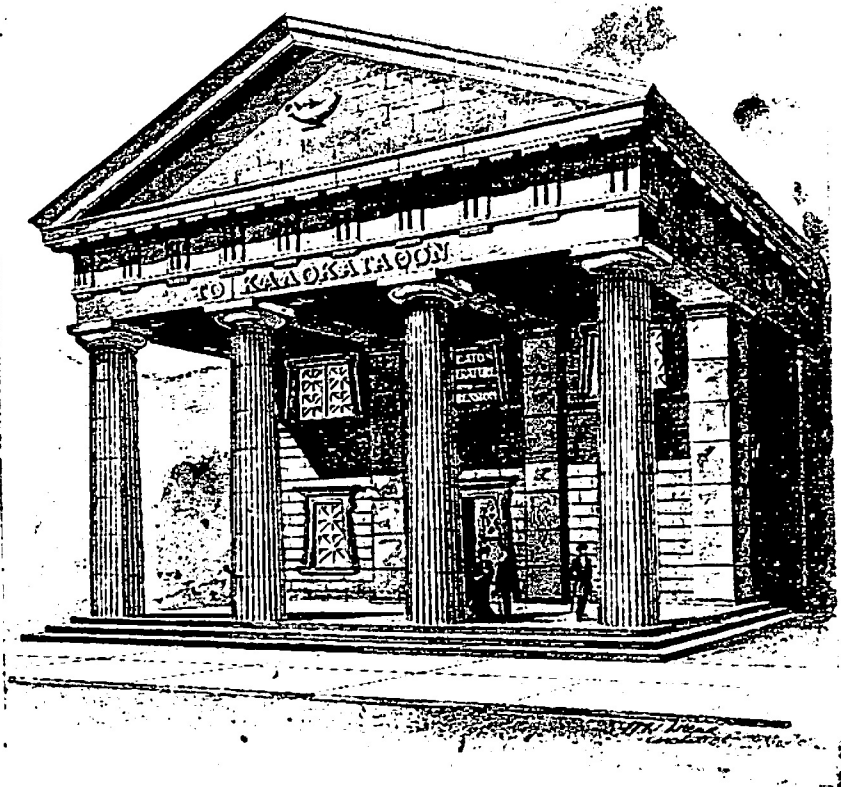
Physiology, Personal Hygiene, Home Nursing

MR. ROBERT STUART PIGOTT

Singing Master

MARY M. THRALL

Secretary



THE MARGARET EATON SCHOOL OF LITERATURE AND EXPRESSION
NORTH STREET, TORONTO, CANADA

Ninth Year 1909-1910

IT is with great pleasure that we announce to our friends that through the liberality of Mrs. Timothy Eaton our school has been furnished with a beautiful and commodious home in the City of Toronto.

The new building, of which a photogravure appears in this announcement, is located on a convenient site near the university and colleges, easily accessible from all parts of the city, and in convenience and artistic beauty is all that our friends can desire.

This was formally opened in January, 1907. In connection with this important event our school has secured a charter of incorporation, and is now known as "The Margaret Eaton School of Literature and Expression." The scope of our work has also been enlarged, making our course a most desirable one as an æsthetic education, as well as a preparation for professional work.

The object of this school is to provide for a great educational need in our country, knowledge and love for the best things in English Literature, and the power to give the beauty and force it contains to others through a trained, cultured voice. The body by a reverential, assiduous care, is made obedient to the mind, and therefore a medium for expression.

The thorough and harmonious development of the individual.

Mental, moral and physical co-ordination with training for head, hand and heart will result in an awakening of the imagination and feeling, and the student will realize his own power and that all truth is from within outward according to his own ideal. "All truth is within ourselves, it takes no rise from outward things."

Our classes are open to anyone. We take students as we find them, and individual need receives individual attention by class and personal lessons.

Miss E. C. Fleming, B.A., now of Chestnut Hill, Philadelphia, who very efficiently taught in this school during 1908, writes thus of the School and its work:

Toronto possesses many good things she has not learned to value fully.

Most Torontonians have given at least a momentary admiration to that unique building on North Street, away from the bustle and rush of the city, yet close to its throbbing life, hard by the corner of Bloor and Yonge Streets, as busy a centre now as was the corner of Queen and Yonge not so many years ago. Even a passing glance at this building carries us in thought to another world—remote, yet more or less familiar—and upon the hurry and fret of our modern, western life falls a breath from the past, a touch of the calm and serenity of the age of the Parthenon, "that serenity which is not apathy, but the equanimity of mental and bodily health." So does the Margaret Eaton School of Literature and Expression express, by its exterior, its fundamental idea.

Just what this school stands for, what it aims to do, what, rather, it is doing, slowly and unobtrusively, perhaps only the few realize. Most people know the use of the building. Many have very hazy ideas or definitely wrong ones as to the work of the school.

It is a place, some think, very attractive to the eye, within as without, if they know it at all. Within—a very suitable, comfortable, artistic setting for graceful dabbling in literature and the histrionic art. Some few, possibly, regard the school as a menace to the general welfare, dreading an inundation of a certain type of "eloquentist," from which the public have already suffered too much. Others doubt the usefulness of such superficial literary study as (they assume) is engaged in, in a place so lacking in the traditional ugliness that belongs by right to a class-room where serious work is done.

All of these, if they were better informed, would have to revise their judgments. A few days' acquaintance with the work of the school would show one of these critics what faithful, serious work is being done in every department by the faculty and the students. He would realize that the "Professional Course" of the school cannot be lightly entered upon nor continued, and is of a severe enough character to eliminate the unfit; and that the whole effort of the school is towards intelligent, rational, literary interpretation, a vigorous protest against that crass type of eloquence from which, in good time, we shall be delivered.

As for the reproach of the superficiality, were it possible or even desirable that all study should be the same kind of study, all standards of students' work the same, there might be some ground for the charge. But the standards of work must vary in different classes according to the capacity of the individual student, and the end in view. The Margaret Eaton School of Literature and Expression aims to give each student just the kind of work and help needed by that individual. Some may be able to do advanced and serious work, but the needs of the weaker student must be met as well. This elasticity, this care for the individual, of whatever attainments, is just what distinguishes the Margaret Eaton School from other institutions, and enables it to supply a need not met heretofore. Then a little acquaintance with the class work in languages and literature would prove that work, well worth while, is being done.

This school provides for the needs of many who could find no suitable niche elsewhere. What to do with the girl who has just left school is often a problem. With time not completely filled by domestic and social duties, she may have unlimited energy, and a real desire for culture and the higher things of life, without any special gift that would mark out a "career" for her. She can find incentives in the classes here to continue her study of literature, or to carry her modern language study past the point of school drudgery to practical usefulness and literary pleasure.

The women for whom opportunities for culture have been reserved for the mature years of life can find the help and stimulus she needs in some or other of the classes of literature or languages or history of art. The backward or defective girl can find sympathetic individual instruction that other schools can not arrange for in their stereotyped programmes.

Special gymnastics and voice culture lessons, too, will meet special needs. Many a handicapped child can be relieved of distressing disabilities by the right kind of individual instruction. It is generally felt, that to learn to speak French or German fluently, the children in our schools begin their study of these languages too late. Younger children attain a speaking knowledge and correct pronunciation with such comparative ease, that many people will be glad of the opportunity the school affords to have their children begin the study of languages in a conversational way at an early age.

There are the less prominent aspects of the school. Every one does not know that these things can be done there, and are being done.

The work more strictly belonging to a School of Expression is better known.

Three courses are offered :

1. The Professional Course, which demands matriculation at entrance and covers the whole outline of study, including twenty-five lectures per week and private tuition in voice culture.
2. The General Culture Course—Arranged for those interested in elocution and platform work as an art, embraces the university English topics or matriculation (an option), voice culture, physical culture, deportment and recitation with criticism.
3. The Special Course—Arranged for students who want the university English topics with voice culture and physical culture for three periods per week during the school year.

The Evening Dramatic Classes train students to do their own thinking, to develop and control the voice and the body as instruments of expression.

Classes for theological students and public speakers give invaluable aid in the use of the voice in speaking and in reading, that stumbling block of many an otherwise effective preacher.

This year the school offers a particularly interesting programme of public lectures and readings. A Reading Club, too, has been formed, an innovation, a club for interpretative reading only. The work to be read has been chosen from 19th and 20th century authors.

Even the casual visitor to the Margaret Eaton School feels that he is in the home of restful work—work that is hard and earnest but beloved. The steadfast striving after "the good and the beautiful" has not been in vain. You find here an atmosphere in which it is natural to look up and not down, and to estimate "not with the world's coarse thumb and finger," but with that finer insight that realizes in a measure what a man is worth to God.

E. C. FLEMING.

Courses of Instruction

THE Margaret Eaton School of Literature and Expression offers a professional and practical education to women and a finishing course for girls, outlined in the three following courses :

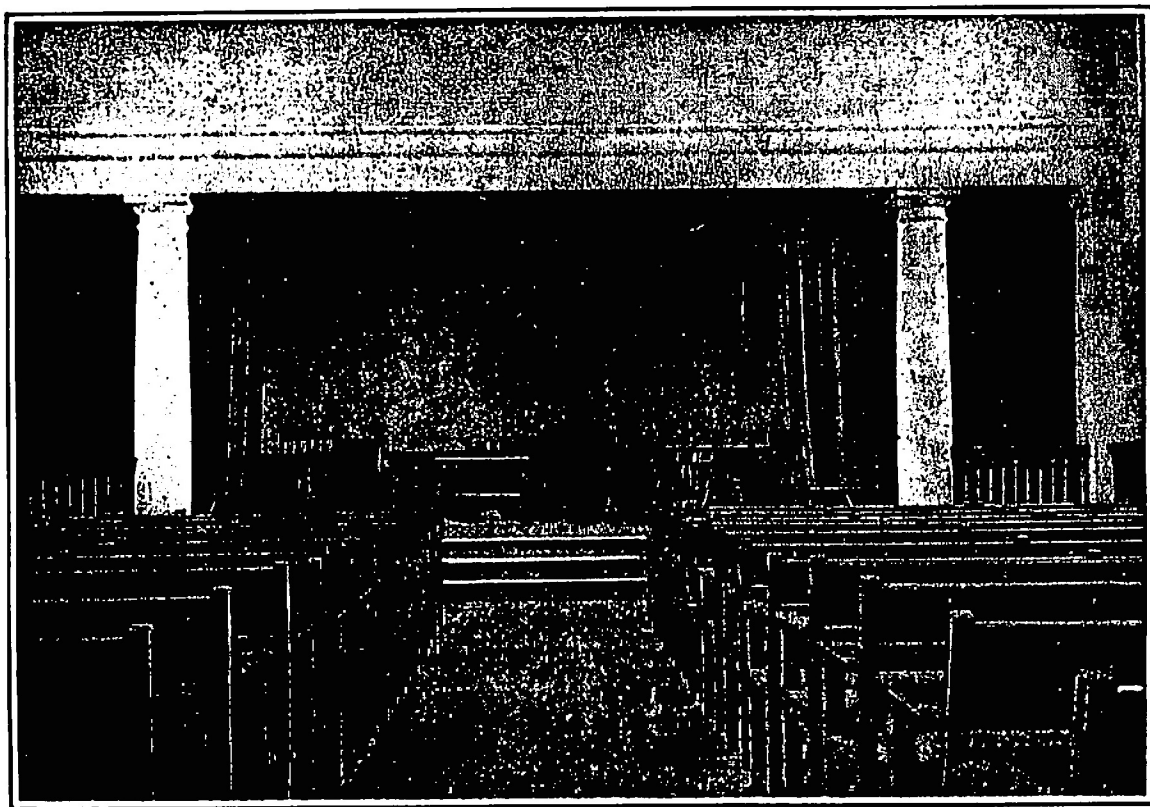
THE PROFESSIONAL COURSE, which demands Matriculation at entrance and covers our whole outline of study, including twenty-five class lectures per week, and private tuition in voice culture.

THE GENERAL CULTURE COURSE, which embraces University English Topics, Voice Culture, Physical Culture, Deportment and Recitation, with Criticism.

THE SPECIAL COURSE, which includes University English Topics, together with Voice Culture and Physical Culture for three periods per week.

Students may register for one or more courses of lectures, and may choose these from any department of our work.

N.B.—For prices of these Courses see page 17.



RECITAL HALL



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